



University of Nebraska at Omaha
DigitalCommons@UNO

Student Work

7-1-1995

Outreach to underserved children by selected community-based children's choirs.

Teresa Marie Paal

Follow this and additional works at: <https://digitalcommons.unomaha.edu/studentwork>

Recommended Citation

Paal, Teresa Marie, "Outreach to underserved children by selected community-based children's choirs." (1995). *Student Work*. 2963.

<https://digitalcommons.unomaha.edu/studentwork/2963>

This Thesis is brought to you for free and open access by DigitalCommons@UNO. It has been accepted for inclusion in Student Work by an authorized administrator of DigitalCommons@UNO. For more information, please contact unodigitalcommons@unomaha.edu.



OUTREACH TO UNDERSERVED CHILDREN BY
SELECTED COMMUNITY-BASED CHILDREN'S CHOIRS

A Treatise

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

Teresa Lesiak Paal

July 1995

UMI Number: EP74425

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI EP74425

Published by ProQuest LLC (2015). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

TREATISE ACCEPTANCE

Acceptance for the faculty of the Graduate College,
University of Nebraska, in partial fulfillment of the
requirements for the degree Master of Music, University
of Nebraska at Omaha.

Committee

Name	Department/School
------	-------------------

<u>William K. Bales</u>	<u>Music</u>
-------------------------	--------------

<u>Josue Metal-Corbin</u>	<u>HPER</u>
---------------------------	-------------

Chairperson

Michael Henry

Date

July 24, 1995

ABSTRACT

Music educators have emphasized the need for making children's choruses available to all children. Mary Goetze, music director of the Indiana University Children's Choir states, "If we are to avoid our mistakes of the past, children's choruses must be accessible to all children." (Goetze 17) Linda Ferreira, conductor of the Cumberland Children's Chorus states, "Singing is basic to the education of our children, and we must continue to be unrelenting in our pursuit of excellent music experiences for all children." (Farreria)

The purpose of this study is to identify strategies used by selected community-based children's choirs to make their programs available to underserved children. Five choirs were selected for this study: The Boys Choir of Harlem, The Chicago Children's Chorus, The Colorado Children's Chorale, The Phoenix Boy Choir and the Trenton Children's Chorus. The selection of these choirs was approved by Barbara Tagg, Chair of the ACDA National Committee of Children's Choirs.

Each choir was asked fourteen questions which included a description of its choral program, how each identifies underserved children and strategies used to include underserved children in its program. The returned questionnaires, telephone interviews and additional literature provided by the choirs were incorporated to yield the results of this study. These results produced both important similarities and distinctions between each choir's approach to underserved children.

All choirs studied actively pursue the membership of underserved children in their organization. The inclusion of multicultural music in their repertoire was common to all choirs, although none of the choirs changed repertoire or standards in order to include

underserved children in their program. Lack of previous musical training did not prevent the membership of underserved in their organizations, except in a few cases of honor or advanced choir membership. Musical training is a part of the musical program of each choir. Common strategies include outreach concerts at targeted schools or churches to expose underserved children to the choral program. Also, contact with music teachers in the schools and clergy in inner-city churches was used to reach the underserved. Financial support for economically disadvantaged children was also common to each choir.

This study provides proof that efforts are being made to make children's choirs available to all children. The work of these five choirs, along with others nationwide, will continue to make the goal of outreach to underserved children a reality.

ACKNOWLEDGMENTS

I would like to thank the following people for their help in making this treatise effort a success. First, special thanks to Dr. Z. Randall Stroope, my treatise advisor and chair of my graduate committee, for his guidance, patience and support during my graduate research. His dedication to children's choirs inspired me to pursue research on this topic. I would also like to thank Dr. Ken Bales, a committee member, for his enthusiasm and guidance for this research effort. My thanks to Professor Josie Metal-Corbin, a committee member, for her reviews of the treatise.

Thanks also to John Brohimer, a friend who acted as my courier in the final stages of the treatise project.

Finally, and most importantly, my sincere and heartfelt thanks to my husband, Dave, for his love and support during my graduate program. His encouragement and technical support made the completion of this project possible.

Teresa Lesiak Paal

TABLE OF CONTENTS

CHAPTER

I.	INTRODUCTION	1
	NEED FOR THE STUDY	2
	ASSUMPTIONS	3
	DELIMITATIONS	3
	DEFINITION OF TERMS	4
II.	REVIEW OF RELATED LITERATURE	5
	CHILDREN'S CHORUSES	5
	MULTICULTURAL EDUCATION.....	7
	NATIONAL ENDOWMENT FOR THE ARTS	8
	SUMMARY	9
III.	RESEARCH DESIGN	10
	QUESTIONNAIRE	10
IV.	RESULTS OF THE STUDY.....	12
V.	CONCLUSION	28
	RECOMMENDATIONS FOR FURTHER RESEARCH	31
	WORKS CITED	32
	APPENDICES	
A.	PARTICIPATING CHOIRS	34
B.	TRANSCRIPTS OF QUESTIONNAIRES	35
	CHICAGO CHILDREN'S CHOIR	35
	COLORADO CHILDREN'S CHORALE	38
	PHOENIX BOY CHOIR	43
	TRENTON CHILDREN'S CHORUS	46
	THE BOY'S CHOIR OF HARLEM.....	49
C.	CORRESPONDENCE.....	54

CHAPTER I

INTRODUCTION

“In the past ten years, the music industry has witnessed the maturation of an exciting development in choral music: the children’s choir movement.” (Schelling 23)

A sign of growth, cited by Doreen Rao in 1989, was the increased funding by state and local arts councils for children’s choirs. (Rao 10) Organizations seeking funding from the NEA are required to provide evidence of their group’s outreach to the underserved. (NEA) “In 1987, an NEA Consortium Grant was awarded to the American Boy Choir, the Glenn Ellyn Children’s Chorus, and the Phoenix Boy Choir for the commissioning of extended choral works by composers Milton Babbitt, Ned Rorem, and Daniel Pinkham. In 1988, the National Endowment for the Arts received a record number of children’s choir grant applications.” (Rao 10)

The American Choral Director’s Association has been tracing and influencing the history and development of the children’s choir movement. Widespread budget cuts in public school music programs in the 1970s caused dedicated children’s choir directors to seek other venues outside the schools. “Elementary school choirs were eliminated by ‘trend sensitive’ supervisors favoring ‘music education as aesthetic education’ through classroom general music. Some teachers ‘came to their senses’ and gave birth to the community-based children’s choir.” (Rao 6)

Choir organizations like the Children’s Chorus of Maryland, the Colorado Children’s Choir, and the Glenn Ellyn Children’s Choir

gave children the opportunity to pursue musical excellence, a theme now celebrated...as a democratic right of all children. (Rao 6)

NEED FOR THE STUDY

Music educators have emphasized the need for making children's choruses available to all children. Mary Goetze, music director of the Indiana University Children's Choir states, "If we are to avoid our mistakes of the past, children's choruses must be accessible to all children." (Goetze 17) Linda Ferreira, conductor of the Cumberland Children's Chorus states, "Singing is basic to the education of our children, and we must continue to be unrelenting in our pursuit of excellent music experiences for all children." (Farreria 26)

In an interview for The Choral Journal, Jean Ashworth Bartle, director of the Toronto Children's Chorus, said:

Glorious music is for all children, not just for kids who seem to possess good ears and good voices, are highly motivated, and come from families who are interested in their musical development. It's for all children, everywhere. People from all walks of life can be inspired by great music. We are really dealing with one of the greatest arts imaginable. Why sell it short to anyone? (Shrock 14)

Bennett Reimer, Professor of Music at the School of Music at Northwestern University suggests three urgent musical needs in music education: "to make American's Western musical heritage available to all citizens, honor and preserve the

music of cultural subgroups in America, provide citizens access to music of subgroups other than their own.” (Bennett 22)

As these professionals have stated, children’s choirs must be available to all children. How does a children’s choral organization know that it is availing its program to all children? The purpose of this study is to identify strategies used by selected community-based children’s choirs to make their programs available to underserved children.

ASSUMPTIONS

The first assumption of this study is that the choirs selected, approved by Barbara Tagg, National Chair of the ACDA Committee on Children’s Choirs, are worthy candidates for this study.

The second assumption of this study is that the choirs surveyed have an interest in making their programs available to underserved children.

The third assumption of this study is that there are underserved children in the locale of each choir.

DELIMITATIONS

This is a descriptive study with the purpose of identifying strategies used by children’s choirs to recognize and include underserved children in their organizations. Because it is a descriptive study, five choirs were selected and approved by Barbara Tagg. Although several questions were asked about the overall program of each choir, the focus of the questionnaire dealt with each choir’s approach to underserved children.

DEFINITION OF TERMS

Children's Choir: The ACDA Repertoire and Standards Committee on Children's Choirs has defined an American children's choir as a choir comprised of children with treble voices, ages eight through sixteen. (Tagg 7) For the purpose of this study, "chorus" and "choir" will be used interchangeably, except in the case of proper names.

Underserved: The Nebraska Arts Council Grant application, "Arts as Basic In the Community" asks the applicant, "Describe plans to include or involve ethnic, or minority groups, people with disabilities, the elderly, the disadvantaged and other underserved groups." (NAC 4) The language of equal opportunity has evolved. NEA and NAC no longer use the term, "disadvantaged." (1994 NAC Grant Application.) It has been replaced by the term, "underserved." According to the NEA, underserved can include persons of color, ethnic or minority groups, persons with disabilities, poor, elderly or rural. "It can be mean different things to different people depending on your situation. For example, in Harlem, which is predominantly African-American, underserved could refer to elderly Jewish people. In a boy's choir, girls might be considered underserved." (NEA)

CHAPTER II

REVIEW OF RELATED LITERATURE

At the core of this study is the issue of equal opportunity as it pertains to community-based children's choruses. In reviewing literature related to the subject of this study, material was found on these aspects of this issue: children's choruses, multicultural music education and the mission of the National Endowment for the Arts.

CHILDREN'S CHORUSES

In the March 1989 issue of The Choral Journal, Doreen Rao, then Chair of the ACDA Committee on Children's Choirs, presented the article, "Children and Choral Music in ACDA: The Past and the Present, The Challenge and the Future." This article traces the history of children's choirs in the United States, including its roots in the European boy choir tradition, Helen Kemp and her work with Chorister's Guild, and Christopher Moore and his work with the inner-city Chicago Children's Choir. (Rao 6)

Rao identifies the birth of the community-based children's choir and its rapid growth in popularity as a result of budget cuts in public school music programs which caused the elimination of school children's choruses and replaced them with general music programs. In this article, Rao discusses the attention given to children's choruses by the ACDA with the formation of the National Committee on Children's Choirs to study the movement in America and to act as resource for choral directors. That committee has as its primary aim to, "develop a national awareness of children's choirs (a) as an instrument of artistic excellence, (b) a resource basic to music education, and (c) a means of reviving the joy of singing in American culture." (Rao 7)

The objectives set by the National Committee for the years 1981-1985 included:

- 1) to identify teacher-conductors working with children's choirs at the community level, and in the elementary schools, universities and churches.
- 2) to appoint ACDA State....children's choir leadership to encourage higher standards of children's chorus repertory and performance activity in every state at the grass roots level.
- 3) to work with the ACDA Division Leadership in the planning and implementation of Division Conventions to the end that Children's Choruses would be (a) represented; (b) heard in performance; and (c) studied in clinic-interest sessions.
- 4) to raise the national "choral consciousness" in the area of choral repertory and choral performance standards for children's choirs.
- 5) to develop a network of communication through the ACDA Choral Journal...and the respective ACDA Division and State Newsletters.
- 6) to encourage the composition of choral music for children's voices by distinguished American composers and by composers in every community throughout the nation.
- 7) to promote the formation of children's choirs throughout the US in community, church and elementary school contexts.
- 8) to lobby college and university choral departments and music education faculty to design courses pertinent to the treble voice children's choir.
- 9) to encourage successful and established choral conductors to form children's choruses or encourage the formation of children's choruses in the community.
- 10) to provide a national resource for conductors and teachers working with children's choirs. (Rao 7-8)

These goals were reviewed and revised in 1989. One of the new goals established in that year was, “To consider the psychological benefits of music performance; as a way children have of confirming their existence, as a means of developing self-esteem, as a tool for adapting to life in modern time, and as a means of developing sensitivity to inner feelings.” (Rao 13)

The March 1993 issue of The Choral Journal was devoted to the subject of children’s choirs. Because of the reaction of its readers to that issue, it was decided by the National Repertory and Standards Committee of ACDA to invite its colleagues to submit research in the area of children’s choirs to the National Committee to be shared at the National Convention in 1995. (Tagg 41)

MULTICULTURAL EDUCATION

In an article for the Music Educators Journal, “Multicultural Issues in Music Education,” Carroll Gonzo, professor of music at the University of Texas at Austin, outlines and discusses major concerns involved in multicultural education. Included is a discussion of the melting pot theory and the cultural pluralist theory, both which have spawned new terminology: “Monocentric,” “ethnocentric,” “Eurocentric,” “Anglocentric,” “Anglo-Western European,” and “Social cohesion.” Gonzo examines the historical events leading to multicultural education’s emergence as a social issue. “Renewed interest is attributed to the civil rights movement during the 1960s and 1970s, which brought with it a growing awareness of the lack of equal educational opportunities for all children...This change in the social climate spawned the belief that

rather than melting away ethnic diversity in society, differences should be preserved.”

(Gonzo 50)

Teresa M. Volk of Kent State University, traced, “The History and Development of Multicultural Music Education as Evidenced in the Music Educators Journal, 1967-1992.” “The public schools of the United States have presented an essentially white, Eurocentric education. ‘Culture’ is defined as learned ways of thinking and behaving that enable an individual to survive in a society. If ‘music education’ is the transmission of that part of culture that is expressed through music, ‘multicultural music education’ enables one to function effectively in multiple music cultures.” (Volk 138-139)

NATIONAL ENDOWMENT FOR THE ARTS

In its Music Program application guideline for Fiscal years 1994-1995, the NEA missions statement reads, “To foster the excellence, diversity, and vitality of the arts in the United States and to help broaden the availability and appreciation of such excellence, diversity and vitality.” (NEA 1) Its activities:

Demonstrate national recognition of the importance of artistic excellence.

Provide opportunities for artists to develop their talents. Assists in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value. Assure preservation of our cultural heritage. Increase performance, exhibition, and transmission of art to all people throughout the nation. Deepen understanding and appreciation of the

arts among all people nationwide. (NEA 2)

SUMMARY

Professionals in choral music and music education have voiced the need for children's choruses to be open to underserved children. This is reinforced by the NEA which advocates the same philosophy. What appears to be lacking is literature which provides information on how community-based children's choirs approach underserved children. This indicates a need to study current children's choirs to gather information on this subject.

CHAPTER III

RESEARCH DESIGN

The purpose of this descriptive study is to identify strategies used by selected community-based children's choirs to make their programs available to underserved children. An extension of the purpose is to raise awareness of the need to make community-based children's choirs available to all children.

On the recommendation of Barbara Tagg, current Chair of the ACDA National Committee on Children's Choirs, five choirs were selected for this study: The Boys Choir of Harlem, The Chicago Children's Chorus, The Colorado Children's Chorale, The Phoenix Boy Choir and the Trenton Children's Chorus. Each choir was contacted and agreed to be a part of this study.

QUESTIONNAIRE

Each choir was asked the following questions:

1. Describe your choral program?
 - What is its structure?
 - What part of your city does it serve?
2. How do you identify an underserved child?
3. Do you have special means of recruiting underserved children?
4. What is the entry-level musicianship of an underserved child accepted into your choir? Is there a test? If so, what test is used?
5. What is the fee for each child in your program?
6. How many scholarships to underserved children do you offer?

Are these full scholarships? What criteria is used to make this determination?

7. How many underserved children are in your program?
8. Is transportation provided for underserved children?
9. Are rehearsals held in an accessible location for underserved children?
10. Do you modify your music repertoire to include underserved children?
11. What is the retention rate of underserved children in your program?
12. What kind of parental involvement is expected in your program?
13. What kinds of underserved children are in your program?
14. Are there any other ways in which your program serves underserved children?

The returned questionnaires, telephone interviews and additional literature provided by the choirs were incorporated to yield the results of this study. These results produced both important similarities and distinctions between each choir's approach to underserved children.

CHAPTER IV

RESULTS OF THE STUDY

The following compilation of questionnaire results includes supplementary information supplied by several of the choirs.

1. Describe your choral program.

“The Chicago Children’s Choir is a multiracial, multicultural children’s choir dedicated to making a difference in young people’s lives through musical excellence.” (Chicago 1) The Chicago Children’s Choir has two programs - an In-School program in twenty-three Chicago Public Schools which have no music programs, and an after-school program that includes rehearsals in four neighborhoods throughout the city. The Chicago Children’s Choir draws children from all areas of the city of Chicago and fifteen suburbs. The After-School program is a competency based program where children as young as 4 1/2 start out in Crickets, then progress through Warblers, Junior Choir, and Concert Choir in Training. Children may also enroll in any of these choirs through open auditions which are held periodically. “The most advanced singers from the After-School programs, and qualified singers identified through open audition, sing in the Concert Choir. This professional level ensemble performs for events throughout the city.” (Chicago 1)

The Colorado Children’s Chorale is comprised of five choirs with 350 members. It draws students from six school systems and approximately 180 schools in the City of Denver and its outlying areas. Its members range in ages from seven to thirteen. The Prep Choir is the entry level training choir. It meets for one hour, once a week. This

choir performs for major season concerts and for three to five community performances. The Apprentice Choir is the advanced training choir. It meets once weekly for a seventy five minute rehearsal and also appears in seasonal concerts and three to five community performances. The Concert Choir is the principal performing choir of the organization. It meets once weekly for a two hour rehearsal and also has a four day training camp in the mountains. Its performances include seven to ten community and school performances, appearances at major seasonal concerts as well as appearances with major arts organizations, such as the Colorado Symphony Orchestra and the Central City Opera.

The Colorado Children's Chorale Tour Choir is composed of members of the Concert Choir. This choir performs in Denver and in Colorado as well as major national and international tours. The Tour Choir rehearses twice weekly for two and one-half hours. Its members also participate in a nine day performance training residency in the mountains. Besides strong musical and performance skills, the members of the Tour Choir are expected to maintain academic standards while touring. The Studio Recording Choir is selected from members of the Concert Choir for the purpose of professional studio recording. This is the most recently formed group in the Colorado Children's Chorale organization.

The Boy's Choir of Harlem is a twelve month per year, in-school and after-school program. Services operate during major recesses such as Christmas, and Easter, as well. The Boy's Choir of Harlem is comprised of several segments: Preparatory Choir for beginners and Concert Choir for members with one or more years of

experience. The Touring Choir and the Recording Choir are comprised of members of the Concert Choir. The Boy's Choir of Harlem is a city-wide program, however, 90% of its members are from Harlem. Participation in this choir is based on an audition as well as a review of the child's academic and behavioral report card.

The Phoenix Boy Choir has a four level training program comprised of "Training", "Cadet", "Town", and "Tour" Choirs. Its program serves the greater metropolitan Phoenix area.

The Trenton Children's Chorus, under the direction of Sue Ellen Page, is sponsored and funded by Nassau Presbyterian Church, Princeton, NJ. It is comprised of two beginning choirs of 10 members each for 2nd-4th graders, each choir at a different location. There is one time and location for 26 older choir members (5th-8th graders) divided into Preparatory Section and Honors (Advanced) Section. The Trenton Children's Choir draws membership from two of four public middle schools, two of seven public elementary schools and a geographic area around its rehearsal site.

2. How do you identify an underserved child?

The Chicago Children's Choir identifies a musically underserved child as one with no music provided in school, and no access to music lessons or other choir programs. The Chicago Children's Choir acknowledges that there are hundreds of other ways that many of the Chicago Public School children are underserved.

The Colorado Children's Chorale identifies underserved children through teachers in targeted schools and by contact with inner-city churches.

The Boy's Choir of Harlem uses an interview as its primary means for identifying a child who is underserved due to economic status, or access to essential services and developmental experiences. Each household is required to complete a client profile document. An evaluation of this document determines if the child is classified as underserved. The most prevalent means for identifying the underserved child is by direct recruitment in public schools and public-based service agencies. Children who come to the attention of the Boy's Choir of Harlem through this means must audition. The child must be able to function as a regular member of The Boy's Choir of Harlem with help from the supporting services that are available. Other means of identifying underserved children are from direct referral by parents, other relatives or clergy.

The Phoenix Boy Choir interprets the term "underserved" to include minorities, physically disabled and economically disadvantaged. The Trenton Children's' Chorus was established as an outreach program to inner city youth. By the fact that this choir is open to every child in the Trenton area and because the admission charge is so low, (\$10) it is not believed that anyone is excluded for lack of money or lack of musical training.

3. Do you have special means of recruiting underserved children?

The Chicago Children's Choir recruits underserved children both through its In-School and its After School programs.

The Colorado Children's Chorale does not consider itself to be a community-based organization which might have as its mission to provide a performing arts

organization for the children of the community. The mission of the Colorado Children's Chorale is to provide a professional quality children's organization to the community. However, there is special recruitment of underserved children. This is done through performances given in targeted schools and inner-city churches.

Prospective members are identified by teachers in those schools. A member of the Colorado Children's Chorale board of directors serves as a link to inner-city churches.

Each season, the Phoenix Boy Choir targets specific schools, districts, or other community groups with a high percentage of underserved students, and utilizes personal contacts, outreach performances, ticket giveaways, as well as direct mail to teachers as tools for recruitment of underserved children.

The Boy's Choir of Harlem has a systematic program for recruiting underserved children by auditioning underserved children identified by schools or agencies. This is the sole means of identifying underserved children. The Boy's Choir of Harlem believes that the Harlem community is considered to have a disproportionate number of underserved children and as a result, the probability of encountering a child of this status is greater.

The Trenton Children's Chorus recruits its underserved children from the Trenton Public Schools which it serves.

4. What is the entry-level musicianship of an underserved child accepted into your choir? Is there a test? If so, what test is used?

The Chicago Children's Choir has entry level programs. There is a place for every child. All children, except the very young beginners, are auditioned before being placed.

All prospective members of the Colorado Children's Chorale must audition. The Colorado Children's Chorale auditions between 250 and 300 children each year for 100 to 120 openings in the organization. Although the organization actively recruits underserved children, all children are expected to meet the same musical requirements. Only children in grades one through four audition and this is for the Prep Choir. New members are not taken beyond that grade. Each child sings either "America" or "America the Beautiful." Then there is a check for vocal range and each child must be able to find their high voice. There is echo clapping to test rhythmic memory and vocal echoing for tonal memory. Each child may then perform a special talent they may have, such as tap dancing or tumbling. What is looked for first in the audition is to be able to find the high voice and second, a performing "spark." There is no sight-reading in the audition. It is a part of the program but not a focus in the preparatory choirs.

Nearly all of the underserved children accepted into The Boy's Choir of Harlem have had no formal or consistent musical experiences. All children are offered a diet of beginning piano, music skills, sight singing, vocal technique and musicianship classes, via the general rehearsals and individual classes. All children are required to attain a major learning experience entitled The Summer Music Institute, which incorporates a three-week live-away camp experience. This is an intense socialization and music training experience. Beginners as well as experienced members are required to attend.

The music training continues during the regular academic period of the school year which is September through June.

Students are accepted into the Phoenix Boy Choir based on an audition. It involves very simple exercises, such as matching pitches, to determine musical talent and singing a familiar song to ascertain vocal quality. Prior musical training is not required for acceptance as this program provides basic theory training.

Similar to the other choirs in this study, in the Trenton Children's Chorus, testing is done only for acceptance into the Honors Choir.

5. What is the fee for each child in your program?

The in-school programs of the Chicago Children's Choir are free. After-school programs have a \$25 or \$35 annual fee (depending on the program) plus a suggested donation on a sliding scale. The program fee is waived if there are financial problems but everyone contributes something, if only a dollar or two.

The tuition fee for each child in the Colorado Children's Chorale is between \$300 and \$500 per year depending on the choir. The season for most choirs runs from September through May. The season for the Tour Choir is 12 months, so the tuition is higher.

Every child in The Boy's Choir of Harlem is required to pay an annual membership fee of \$400. A discount is available for hardship cases or in the event that a parent has two or more children in the choir. The membership fee in no way approximates the cost for delivering services to the students on an annual basis.

The annual tuition fee for members of the Phoenix Boy Choir is \$450, and there are additional fees for camp, uniforms and tour which vary from choir to choir.

The Trenton Children's Chorus is sponsored and funded by the Nassau Presbyterian Church of Princeton, New Jersey. The annual fee for members of the choir is \$10 per family.

6. How many scholarships to underserved children do you offer? Are these full scholarships? What criteria is used to make this determination?

For the after-school program of the Chicago Children's Choir, the program fee (\$25 or \$35) is waived if there are financial problems, but everyone contributes something, if only a dollar or two. No data was supplied on numbers of such waivers.

About twenty percent of the Colorado Children's Chorale members receive some kind of financial aid. Financial aid is based on need. No one is turned down. Full scholarships are rare. In this organization, what is a greater hardship than the financial commitment is keeping up with the attendance commitment each week.

In The Boy's Choir of Harlem, a discount is available for hardship cases or in the event that a parent has two or more children in the choir. Data was not supplied specifically regarding number of or amounts of scholarships.

The Phoenix Boy Choir allocates funds from the operating budget for 10 to 20% of the membership annually to receive tuition assistance. In addition, contributions are sought to assist with special needs, such as Camp fees and Tour assessment aide. Tuition Awards are as high as 99%, but 100% aid is almost never given. A letter and

some financial information is requested from families who want to apply and a committee of board members determines the awards.

The Trenton Children's Choir gives no scholarships.

7. How many underserved children are in your program?

Of about 1,000 children in the Chicago Children's Choir in-school program, approximately 900 are underserved. The after-school program, which is comprised of about 500 children has approximately 375 underserved children.

The Boy's Choir of Harlem serves 350 boys and 100 girls. Of that total of 450 participants, at least 80% are classified as underserved on the basis of New York State and federal guidelines.

In the Colorado Children's Chorale, approximately 20% of its membership receive financial assistance. Although no figures were provided, according to its director, its membership is racially and ethnically diverse.

Currently, 19 members of the Phoenix Boy Choir are of diverse ethnic background and eight members receiving tuition assistance are enrolled in the program, representing 21% of the total membership. In the Trenton Children's Chorus, by their definition, all of its members are considered underserved.

8. Is transportation provided for underserved children?

No transportation is provided to the rehearsals of the Chicago Children's Choir; car pools are arranged if possible. Transportation is provided to most performances.

Insurance costs prohibit the Colorado Children's Chorale from providing transportation to rehearsals or performances. Some of the parents carpool for both rehearsals and performances.

All children enrolled in the Boy's Choir of Harlem School, which is a New York City Board of Education Public School, are entitled to receive a public transit pass that is usable during official school days and is effective from 6:00 AM - 7 PM, Monday - Friday. Any child using the pass on weekends must be provided with a supplementary letter on Boy's Choir of Harlem stationery explaining why the child is using the pass.

The Phoenix Boy Choir does not provide a transportation program, however staff and volunteers work together to assist some families with special needs via carpools and volunteer transport.

Transportation is provided for members of the Trenton Children's Chorus. The director of this chorus states that transportation is a major obstacle to serving inner-city children.

9. Are rehearsals held in an accessible location for underserved children?

For the Chicago Children's Choir, schools and neighborhood rehearsals are accessible. In the summer of 1995, moving to a centralized location for Concert Choir will be much more accessible for children city-wide.

The Colorado Children's Chorale has two rehearsal sites, each located on different sides of the city, where rehearsals are held on different days of the week. This allows parents to choose the location which is more accessible to them. The younger choirs may choose the location for their weekly rehearsal. Because there is a 100%

mandatory rehearsal attendance, members may attend the other rehearsal to fulfill their attendance requirement. The Tour Choir which meets two times weekly holds one rehearsal at each site, so that if one site is less accessible, they only have that hardship once a week.

Rehearsals for The Boys Choir of Harlem are held on an after school basis at the public school building occupied by the Boys Choir of Harlem. The rehearsals are from 4-6:30 PM, Monday - Friday. This prevents the child from having to travel after school in order to attend daily rehearsals.

The Phoenix Boy Choir holds rehearsals in its new building, acquired in 1992. It is located near freeways and parkways for convenient metropolitan access, and is located on a city bus line. The rehearsal rooms and restrooms are handicapped accessible.

The Trenton Children's Chorus holds rehearsals for 2nd-4th grade choirs at separate locations precisely because children can then walk from school or home.

10. Do you modify your music repertoire to include underserved children?

Repertoire for the Chicago Children's Choir is a rigorous multicultural repertoire throughout all programs and at all levels.

The repertoire of the Colorado Children's Chorale does not modify repertoire for underserved children. All members are expected to perform the same music at their levels. The variety in its repertoire does include multicultural music.

In the Boys Choir of Harlem, all children are required to learn the same repertoire and attend the same artistic classes. Repertoire encompasses music that is both Afrocentric and Eurocentric.

The repertoire of the Phoenix Boy Choir has always included music in foreign languages, ranging from Latin to Hebrew to Chinese, and thus is equally accessible or inaccessible to singers, depending on their background and skills.

The Trenton Children's Chorus does not modify repertoire in order to include underserved children. Repertoire is chosen as it would be for any group.

11. What is the retention rate of underserved children in your program?

The retention rate of underserved children in the Chicago Children's Choir is unknown. Such records are not kept. Nor are they kept by the Colorado Children's Chorale. According to Deborah B. DeSantis, Associate Director of the Colorado Children's Chorale, because so much is expected of its members, if a child successfully completes a year with the group, that alone is noteworthy. Retention rate is not a concern with that organization.

The annual retention rate of underserved children in the Boys Choir of Harlem is 95%. Out of every 100 children who are admitted into the program, five are dropped either voluntarily or involuntarily. The Counseling Unit places a great deal of emphasis on student intake and management. Retaining youth requires a cooperative effort among parents, teachers and counselors.

Accurate data in regard to retention rate of underserved children has not been compiled for the Phoenix Boy Choir, however approximately 30% of the singers who

receive financial assistance do not complete their tenure in the choir through voice change.

Retention in the inner-city is a major problem for the Trenton Children's Chorus. In four years that the choir has been in operation, only one child has been in the choir for three consecutive years. This issue is being addressed by "contracting" with the families: in exchange for a camp or a special trip, choristers sign an agreement to participate the following year.

12. What kind of parental involvement is expected in your program?

In the Chicago Children's Choir, parents are expected to support the children by being responsible for their concert dress and getting them to rehearsals and concerts. As the children progress through the levels, the parents are encouraged to join the parent organization, chaperone and attend events whenever possible. Some parents join the board of directors of the organization.

Nothing is required of the parents of the children in the Colorado Children's Chorale other than getting their children to rehearsals and performances and paying tuition. There are many volunteer projects in which parents are involved such as wardrobe and packing for tours or large fund-raisers, but these are not required.

Parents of the Boys Choir of Harlem are involved in the early stages of the child's involvement, because the parent must be properly oriented and informed about the basic requirements of the program. This is extremely important to the organization because of the extent to which it takes full responsibility for the children and their

supervision when on tours, or during live-away experiences, such as the Summer Music Institute.

The Phoenix Boy Choir organization also requires a high level of parental support. In addition to transportation to rehearsals and performances, all families are asked to sell 10 concert subscriptions and \$200 minimum in Sweepstakes sales each season. The Sweepstakes program does offer the opportunity to earn credits to pay for tuition, camp and tour.

Parental involvement for the Trenton Children's Chorale includes maintaining contact with the organization (i.e. calling about absences) occasional carpooling to concerts and chaperoning overnight trips. Most of the parents are at work during rehearsal time.

13. What kinds of underserved children are in your program?

Chicago Children's Choir provided its 1992-1993 Program Year Report to answer this question. "All together, there were over 500 children in 7 After-School programs. They ranged in age from 5 to 18. About two-thirds were girls, one third boys. Approximately 45% were white and 45% were African-American. Asian, and Hispanic, and other minority children comprised the remaining 10%. Nearly 70% of the children were from economically disadvantaged homes.

"In the Chicago Children's Choir, a total of 963 children participated in 21 In-School Chorus programs. Of these, 77% were African-American, 15% were Hispanic, 6% were white and 3% were Asian and Middle Eastern. Two-thirds of the children

were girls, one third were boys... 80% of the schools were located in underserved neighborhoods.” (Chicago Report 1)

There are no figures on the racial/ethnic population of the underserved children in the Colorado Children’s Chorale. There is a mix of everything in the organization. About 20% of the members receive some kind of financial aid. Financial aid is based on need.

There are both boys and girls enrolled in the Boys Choir of Harlem program. The boys range in age from 8-18. The children are primarily of Afro-American descent. However, there are children of Caribbean and Hispanic descent.

In the Phoenix Boy Choir, ethnic minorities and economically disadvantaged singers are participating in its program. The organization also serves boys with physical disabilities.

In the Trenton Children’s Chorale, about two-thirds of the members are of African-American background and one-third are of Caribbean background.

14. Are there any other way in which your program serves underserved children?

The mission of the Chicago Children’s Choir is to make a difference in the children’s lives - whatever it takes. In its Proposal Summary, follow-up is provided about the impact of choir membership on alumni.

Along with the Colorado Arts Council, which partially funds this organization, the Colorado Children’s Chorale has a mission to reach mountain and rural communities in Colorado. This is done through concerts and through week-long residency programs. The children are expected to keep up with their school work when

they are on tour. For the more extended tours, a tutor travels with the choir to assist the members with their school work. On international tours, school work is excused because such travel is believed to be of greater educational benefit in that situation.

The Boy's Choir of Harlem takes into account the diversity in its organization by providing information in both English and Spanish. In addition to educational and cultural art activities, it provides a wide range of counseling and informational services. The Boy's Choir of Harlem operates a crisis intervention component as well as providing individual, group and family counseling services. The counseling unit coordinates all activities that are related to Pupil Personnel Services. The Boy's Choir of Harlem also provides referral services for families in need of assistance which it does not provide.

The Phoenix Boys Choir's active performance schedule includes a number of annual outreach programs in schools, community centers and at free public events. It also receives private grants to fund complimentary tickets for underserved students to attend its public concerts.

The Trenton Children's Chorale provides other musical opportunities for its choir members: funds for music camp, free piano or flute lessons, and participation in festivals and workshops.

CHAPTER V

CONCLUSION

As stated in Chapter II, underserved can include persons of color, ethnic or minority groups, persons with disabilities, poor, elderly or rural. When the choirs in this study were asked to identify the underserved children in their program, this NEA definition was not provided. Because of the NEA definition, it was left to each choir to provide its own definition of underserved.

The results of this study indicate several similarities in the selected choirs' approach to outreach to underserved children. All choirs studied actively pursue the membership of underserved children in their organization. Common also is multicultural membership. The inclusion of multicultural music in their repertoire was common to all choirs, although none of the choirs studied change repertoire or standards in order to include underserved children in their program. Lack of previous musical training did not prevent the membership of underserved in their organizations, except in a few cases of honor or advanced choir membership. Musical training is a part of the musical program of each choir.

Common strategies to include underserved children in the choral program include outreach concerts at targeted schools or churches to expose underserved children to the choral program. Also, contact with music teachers in the schools and clergy in inner-city churches is used to identify underserved children. Financial support for economically disadvantaged children was also common to each choir.

“What it means to you is what it means. It’s up to each group seeking funds from the NEA to describe who is underserved in their area.” (NEA) Each of the choirs in this study has a unique aspect to its approach to the underserved. Girls are among the underserved in the Boys Choir of Harlem. The Phoenix Boy Choir, which has no program for girls, was the only choir to specifically mention accommodation of physically disabled members. The Colorado Children’s Chorale admitted that physical movement needed in its choir’s performance practice prohibited the physically disabled from membership in its organization. However, the Colorado Children’s Chorale was the only choir which specifically targeted mountain and rural children as part of its outreach to underserved children. This choir was also unique in its inclusion of children with Attention Deficit Disorder (ADD), a learning disability. Of the five choirs studied, Chicago Children’s Chorus is the largest organization with the widest scope of outreach. The Trenton Children’s Chorus, while the smallest of the groups in the study, is unique in being a community-based choir sponsored and funded by a church for the purpose of outreach to underserved children.

Children’s choirs must be available to all children. The NEA definition leaves room for personal interpretation. This is a great challenge in a climate of changing terminology used to identify and describe the underserved. This researcher believes that controversy over terminology should not be an obstacle for any child to participate in a children’s choir.

In order to reach all children, organizations must reach beyond the surface definition of underserved. For example, all of the choirs in this study are open to

children who have no prior musical experience. The Chicago Children's Chorus specifically targets schools in which there is no school music program. This is outreach to the musically underserved.

This researchers believes that if a children's choir is to be available to all children, that organization must be able to identify the underserved in its area and must be able to evaluate its own effectiveness in outreach to the underserved. Looking beyond surface definitions, does being of racial or ethnic minority make a person underserved? Such a question can spark controversy, but is necessary in seeking out the truly underserved.

It is the opinion of this researcher that participation in a choral organization has a unique, positive effect on the development of the underserved child. The Chicago Children's Chorus provided this anecdote of one of its alumni.

Nearly twenty years ago, one young African-American singer was introduced to the Chicago Children's Choir through the In-School program at Fermi School. He eventually entered the After-School program and became a member of the concert choir, where he sang for several years. Today he is a successful professional and a member of the choir Board of Directors. He readily admits that he fit the profile of an "at-risk" youth (and) credits the Choir with showing him the way to a worthwhile and successful life. (Chicago 3)

The language of poverty includes, "economically disadvantaged" and "economically-challenged," but the effect of poverty can cause deeper social problems

which can keep a child from participation in a choral organization. Because of this, The Boys Choir of Harlem provides access to counseling and other social services to its members. This is good evidence of outreach to underserved children.

RECOMMENDATION FOR FURTHER RESEARCH

Based on the results of this study on outreach to underserved children by selected community-based children's choirs, this researcher recommends further research in two areas. 1. A study is needed on methods for a choral organization to identify the underserved in its area. This could be done in the form of an in-depth survey to identify possible underserved groups. The NEA guidelines might serve as an outline with further possibilities to be investigated. This study could include strategies to obtain needed information on the underserved in an area. This researcher believes that such a study requires the development of a common language in outreach to the underserved. 2. This researcher recommends a study of the effect of participation in a choral program in the development of the underserved child. Such a study could examine the unique effect of singing on the "at-risk" child. This study could include questions about its effect on the child's academic improvement and/or behavioral conduct.

Results of such studies could be used to encourage further outreach to underserved children by choral organizations.

WORKS CITED

- Brown, Steven F. "Instructional Techniques for Children's Choirs: A Curricular Model by Patricia Ann Smith Bourne" Journal for Research in Music Education Sept. (1991): 53-56.
- Chicago Children's Choir, "1992-1993 Program Year Report" :1-6.
- Farreira, Linda. "Children's Choir: Phase Two: Finding a permanent place for children's choirs in American music education..." The Choral Journal March (1993): 17-19.
- Farreira, Linda. "Children's Choirs: The Future, the Challenge" The Choral Journal March (1993): 25-26.
- Goetze, Mary. "ACDA National Committee on Children's Choirs: Phase Two: Finding a place for children's choirs in American music education..." The Choral Journal March (1989): 17-19.
- Gonzo, Carroll. "Multicultural Issues in Music Education" Music Educators Journal February (1993): 49-52.
- National Endowment For The Arts, Application Guidelines Fiscal Years 1994 and 1995: 1-2.
- National Endowment for the Arts, Telephone Conversation, 5 October 1993.
- Nebraska Arts Council, "Arts as Basic in the Curriculum/Community": 4.
- Rao, Doreen. "Children and Choral Music in ACDA: The Past and the Present The Challenge and the Future" The Choral Journal March (1989): 6-13.

Reimer, Bennett. "Music Education In Our Multimusical Culture" Music Educators Journal March (1993): 21-26.

Schelling, Anne L. "A Perspective from a Publisher" The Choral Journal March (1993): 23.

Shrock, Dennis. "An Interview with Jean Ashworth Bartle" The Choral Journal September (1990): 7-15.

Shrock, Dennis. Tagg, Barbara. "An Interview with Helen Kemp" The Choral Journal November (1989): 5-12.

Tagg, Barbara. "An Interview with Gregg Smith" The Choral Journal March (1993): 18-19.

Tagg, Barbara. Telephone Conversation, 26 September, 1993.

Tagg, Barbara. "Repertory & Standards Committee Reports, Children's Choirs," The Choral Journal August (1993): 41.

Volk, Teresa M. "The History and Development of Multicultural Music Education as evidenced in the Music Educators Journal, 1967-1992" Journal for Research in Music Education 41,2 (1993): 137-155.

Weerts, Richard. "Equal Opportunity for Aesthetic Development: the Arts, the Schools and the Law by John William Richmond" Journal for Research in Music Education March (1992): 63-66.

APPENDIX A

PARTICIPATING CHOIRS

Colorado Children's Chorale
910 Fifteenth St., Suite 1020
Denver, CO 80802

Chicago Children's Choir
1720 E. 54th Street
Chicago, Ill. 60615

Phoenix Boy Choir
1131 E. Missouri
Phoenix, AZ 85014

Trenton Children's Chorus
Naussau Presbyterian Church
61 Nassau Street,
Princeton, NJ 08542

The Boys Choir of Harlem
127 W. 127th Street
New York, NY 10027

APPENDIX B

TRANSCRIPTS OF QUESTIONNAIRES

CHICAGO CHILDREN'S CHOIR

1. Describe your choral program?

We have two programs, an In-School program in 23 Chicago Public Schools and a After-School program that includes rehearsals in 4 neighborhoods throughout the city. We draw children from all areas of the city and 15 suburbs.

2. How do you identify an underserved child?

No music provided in school. No access to music lessons or other choir programs (this of course defines the musically underserved - there are hundreds of other ways that many of our CPS schools children are underserved).

3. Do you have special means of recruiting underserved children?

Through schools and after-school program, as described.

4. What is the entry-level musicianship of an underserved child accepted into your choir? Is there a test? If so, what test is used?

We have entry level programs. There is a place for every child. All children are auditioned before being placed (except for the very young beginners).

5. What is the fee for each child in your program?

In-school programs are free. After-School have a \$25.00 or \$35.00 (depending on program) program fee plus a suggested donation on a sliding scale. The program fee is waived if there are financial problems but everyone contribute(s) something - if only a dollar or two.

6. How many scholarships to underserved children do you offer?

See above.

7. How many underserved children are in your program?

In-School is about 1,000 children, approximately 900 are underserved. After-school is about 500 children - approximately 375 underserved.

8. Is transportation provided for underserved children?

No transportation is provided to rehearsals - car pools arranged if possible.

Transportation provided to most performances.

9. Are rehearsals held in an accessible location for underserved children?

Schools and neighborhood rehearsals are accessible. Moving next summer to centralized location for Concert Choir which will be much more accessible for children city-wide.

10. Do you modify your music repertoire to include underserved children?

Repertoire is rigorous multicultural repertoire throughout all programs and at all levels.

11. What is the retention rate of underserved children in your program?

Unknown.

12. What kind of parental involvement is expected in your program?

Parents are expected to support the children - get them to rehearsals, concerts, dress them in concert dress, as the children progress through the levels the parents are encouraged to join the parent organization, chaperone, attend events whenever possible. Some parents join the board, etc.

13. What kinds of underserved children are in your program?

What do you mean “kinds”? (See 1992-1993 Program Year Report)

14. Are there any other ways in which your program serves underserved children?

The mission of the Chicago Children’s Choir is to make a difference in the children’s lives - whatever it takes.

COLORADO CHILDREN'S CHORALE

1. Describe Your Choral Program - Its Structure - What Part Of The City Does It Serve?

The Colorado Children's Chorale is comprised of five choirs with 350 members. It draws students from six school systems and approximately 180 schools in the City of Denver and its outlying area. Its members range in ages from seven to thirteen. The Prep Choir is the entry level training choir. It meets for one hour, once a week. This choir performs for major season concerts and for three to five community performances. The Apprentice choir is the advanced training choir. It meets once weekly for a seventy five minute rehearsal and also appears in seasonal concerts and three to five community performances. The Concert Choir is the principal performing choir of the organization. It meets once weekly for a two hour rehearsal and also has a four day training camp in the mountains. Its performances include seven to ten community and school performances, appearances at major seasonal concerts as well as appearances with major arts organizations, such as the Colorado Symphony Orchestra and the Central City Opera.

The Tour Choir is composed of members of the Concert Choir. This choir performs in Denver and in Colorado as well as major national and international tours. The Tour choir rehearses twice weekly for two and one-half hours. Its members also participate in a nine day performance training residency in the mountains. Besides strong musical and performance skills, the members of the Tour Choir are expected to maintain academic standards while touring. The Studio Recording Choir is selected

from members of the Concert Choir for the purpose of professional studio recording.

This is the most recently formed group in the organization.

2/3. How do you identify an underserved child?

Do you have special means of recruiting underserved children?

The Colorado Children's Chorale is not a community based organization which might have as its mission to provide a performing arts organization for the children of the community. The mission of the Colorado Children's Chorale is to provide a professional quality children's organization to the community. However, we do have special recruitment of underserved children. This is done through performances given in targeted schools and inner city churches. Prospective members are identified by teachers in those schools. A member of our Board of Directors serves as a link to inner city churches. To receive financial aid, parents are required to submit a financial need statement.

4. What is the entry level musicianship of an underserved child accepted into your choir? Is there a test: If so, what test is used?

All prospective members must audition. We audition between 250 and 300 children each year for 100 to 120 openings in the organization. Although the organization actively recruits underserved children, all children are expected to meet the same requirements. Only children in grades one through four audition and this is for the Prep Choir. New members are not taken beyond that grade. Each child sings either "America" or "America the Beautiful." Then there is a check for vocal range and each child must be able to find their high voice. There is echo clapping to test rhythmic

memory and vocal echoing for tonal memory. Each child may then perform a special talent they may have, such as tap dancing or tumbling. What is looked for first in the audition is to be able to find the high voice and second, a performing “spark.” There is no sight-reading in the audition. It’s a part of the program but not a focus in the preparatory choirs.

5. What Is The Fee For Each Child In Your Program?

The tuition for each child in the Colorado Children’s Chorale is between \$300 and \$500 depending on which choir the child is in. The season for most choirs runs from September through May. The season for the Tour Choir runs 12 months, so the tuition would be higher.

6. How many scholarships to underserved children do you offer? Are these full scholarships? What criteria is used to make this determination?

About 20% of the members receive some kind of financial aid. Financial aid is based on need. No one is turned down. Full scholarships are rare. In this organization, what is a greater hardship than the financial commitment is keeping up with the attendance commitment each week.

7. How many underserved children are in your program?

There are no figures for how many underserved children are in the program.

8. Is transportation provided for underserved children?

Insurance costs prohibit us from providing transportation to rehearsals or performances. Some of the parents carpool for both rehearsals and performances.

9. Are rehearsals held in an accessible location for underserved children?

We have two rehearsal sites, each located on different sides of the city, each held on a different day of the week. This allows parents to choose the location which is more accessible to them. The younger choirs may choose the location for their weekly rehearsal. Because there is a 100% mandatory rehearsal attendance, members may attend the other rehearsal to fulfill their attendance requirement. The Tour Choir which meets two times weekly holds one rehearsal at each site so if one site is less accessible, they only have that hardship once a week.

10. Do you modify your music repertoire to include underserved children?

There is no need to modify music repertoire to include underserved children. Once a child has passed the audition and attends every rehearsal, it is believed that a child can perform whatever is expected of them. We do include multicultural music in our repertoire.

11. What is the retention rate of underserved children in your program?

We don't keep records of that. A successful year is considered just that because so much is expected of each member. Retention rate is not an issue with us. If a member can get through a whole year with us, that's enough.

12. What kind of parental involvement is expected in your program?

Nothing other than getting their children to rehearsals and performances and paying tuition. There are many volunteer projects in which parents are involved such as wardrobe, packing for tour and large fund-raisers, but these are not required.

13. What kinds of underserved children are in your program?

There are no figures on the racial/ethnic population of the underserved children in our organization. There is really a mix of everything in the group. About 20% receive some kind of financial aid. That's based on need. We also have several members with Attention Deficit Disorder (ADD). Many choirs I know wouldn't take such children, but our conductors are trained to teach children with this learning disability. Using preventative discipline, we can help them focus their energy. We're very successful in channeling that off-the-wall energy that these kids have and use it to our advantage on stage.

We don't have any physically handicapped members. We add movement to much of our music. The physical requirements prohibit the handicapped from participation. Again, we are a professional organization. Our purpose is to provide this performance group to the community. It isn't our goal to be available to all children, although we certainly have underserved children in our program and we serve disadvantaged children in other ways.

14. What are there other ways in which your program serves underserved children?

Along with the Colorado Council Arts which partially funds this organization, we have a mission to reach mountain and rural communities in Colorado. This is done through concerts and through week-long residency programs. Our children are expected to keep up with their school work when they are on tour. For the more extended tours, a tutor travels with the choir to assist the members with their school work. On international tours, school work is excused because such travel is believed to be of greater educational benefit in that situation.

PHOENIX BOY CHOIR

1. Structure

four level training program comprised of “Training”, “Cadet”, “Town”,
& “Tour” Choirs,

Part of City Served

The greater metropolitan Phoenix area.

2. Identify underserved child

We interpret underserved to include minorities, physically disabled and economically disadvantaged.

3. Recruiting the underserved

We target specific schools, districts, or other community groups with a high percentage of underserved students each season, and utilize personal contacts, outreach performances, ticket giveaways, as well as direct mail to teachers as tools for recruitment.

4. Musicianship & Testing

Students are accepted into the program based on audition, which involves very simple exercises--such as matching pitches--to determine musical talent and singing a familiar song to ascertain vocal quality. Prior musical training is not required for acceptance as our program provides basic theory training.

5. Fees

Annual tuition is \$450, and there are additional fees for camp, uniforms, and tour which vary from choir to choir.

6. Scholarships

The PBC allocates funds from the operating budget for 10 to 20% of the membership annually to receive tuition assistance. In addition, contributions are sought to assist with special needs, such as Camp fees and Tour assessment aide. Tuition Awards are as high as 99%. but 100% aide is almost never given. A letter and some financial information is requested from families who want to apply and a committee of Board members determines the awards.

7. Underserved in our Program

Currently, 19 singers of diverse ethnic backgrounds and 8 singers receiving tuition assistance are enrolled in the program, representing 21% of the total membership.

8. Transportation

We do not provide a transportation program, however staff and volunteers work together to assist some families with special needs via carpools and volunteer transport.

9. Rehearsals

Our new building, acquired in 1992, is located near freeway and parkways for convenient metropolitan access, and is located on a city bus line. The rehearsal rooms and restrooms and handicapped accessible.

10. Repertoire

Repertoire has always included music in foreign languages -- ranging from Latin to Hebrew to Chinese -- and thus is equally accessible or “inaccessible” to singers, depending on their background and skills.

While no special modifications in repertoire have been made with the performers in mind, more effort has perhaps been made of late to include folk songs reflecting our multicultural environment.

11. Retention Rate

Accurate data in this regard has not been compiled, however approximately 30% of the singers who receive financial assistance do not complete their tenure through voice change in the Choir.

12. Parental Involvement

Our program requires a high level of parental support. In addition to transport for rehearsals and performances, we ask that all families sell 10 concert subscriptions and \$200 minimum in Sweepstakes sales each season.

The Sweepstakes program does offer the opportunity to earn credits to pay for tuition, camp and tour.

13. Kinds of underserved

As described earlier, ethnic minorities and economically disadvantaged singers are participating in our program. We also serve boys with physical disabilities.

14. Other services

Our active performance schedule includes a number of outreach programs annually in schools, community centers, and at free public events. We also receive private grants to fund complimentary tickets for underserved students to attend our public concerts.

TRENTON CHILDREN'S CHORUS

The Trenton Children's Chorus, under the direction of Sue Ellen Page, is sponsored and funded by Nassau Presbyterian Church, Princeton, NJ.

1. Structure

Two beginning choirs of 10 each for 2nd-4th graders at different locations. One time and location for 26 older choir members (5th-8th graders) divided into Preparatory Section and Honors (Advanced) Section. In name, we serve the whole city of Trenton; in actuality, we draw from two of four public Middle Schools, two of seven public Elementary Schools, and a geographic area around our rehearsal site.

2/3. Identify underserved child/Recruiting the underserved.

By opening our doors to every child in the Trenton area, and by charging a low fee for admission, we feel we do not exclude anyone for lack of money or lack of musical training.

4. Musicianship and Testing

Testing is done only for acceptance into the Honors Choir (see #1 above.)

5. Fees

\$10 per family

6. Scholarships

None.

7. Underserved in our program

By our definition, all of them.

8. Transportation

Yes. Transportation is a major obstacle to serving inner city children.

9. Rehearsals

Yes. The 2nd - 4th grade choirs rehearse at separate locations precisely because children can walk home from school or home.

10. Repertoire

If you mean “in order to include”, the answer is no. Repertoire is chosen as it would be for any group.

11. Retention

Retention in the inner city is a major problem. We have only been in operation 4 years. So far, we have only one child who has been with us three years in a row. We are addressing this issue by “contracting” with the families: in exchange for a camp scholarship or a special trip, choristers sign an agreement to participate the following year.

12. Parental Involvement

Maintaining contact with the Trenton Children’s Chorus (i.e., calling about absences) occasional carpooling to concerts, chaperoning overnight trips. We have had two mothers help out on a regular basis in rehearsals. Most of our parents are at work during rehearsal time.

13. Kinds of underserved

Not sure what “Kinds” means. Our singers are mostly black, about 2/3 African-American, 1/3 Caribbean background. We have 3 white or partially white children, Several Hispanic or Hispanic/Black.

14. Other Services

We provide other musical opportunities for choir members: funds for music camp, free piano or flute lessons, participation in festivals and workshops.

The TCC is sponsored & funded by Nassau Presbyterian Church.

THE BOY'S CHOIR OF HARLEM

1. Describe your choral program

a. What is its structure?

The choral program is comprised of several segments. They are;

- a) Preparatory choir (beginners)
- b) Concert choir (1 year or more)
 - 1) Touring Choir
 - 2) Recording Choir

The BCH serves youngsters 8-18 years of age. the program is a city-wide program. However 90% of our members are directly from the Harlem community. Any child is able to participate who qualifies as per an audition and a review of his academic and behavioral report card.

The BCH has a comprehensive counseling service that works hand and hand with the Artistic Program. The counseling unit coordinates all activities that are related to Pupil Personnel Services. This includes retention and recruitment.

2. How do you identify an underserved child?

a) The interview is the primary means for identifying if a child is categorized as underserved due to economic status, or access to essential services and developmental experiences. Each household is required to complete a client profile of intake document. An evaluation of the document if the child is classified as underserved.

b) The most prevalent means for identifying is by direct recruitment in public schools and public-based service agencies. Children who come to our attention through

this means must audition like any other child. The child must be able to function as a regular member of BCH with help from the supportive services that are available.

c) Other means for identifying students is direct referral from parents or relatives or clergy.

3. Do you have special means of recruiting underserved children?

a) The systematic program for recruiting children which is to go to a school or agency and audition all children in a particular catchment group is the sole means for identifying underserved children. The Harlem community is considered to have a disproportionate number of underserved children and as a result, the probability of encountering a child of this status is greater.

4. What is the entry-level musicianship of an underserved child accepted into your choir?

a) Nearly all children in this category have had no formal or consistent musical experiences. All children are offered a diet of beginning piano, music skills, sight singing, vocal technique and musicianship classes, via the general rehearsals and individuals and individual classes.

b) All children are required to attend a major learning experience entitled the Summer Music Institute, which incorporates a three (3) week live-away camp experience. This is an intense socialization and music training experience. Beginners as well as experienced members are required to attend.

c) The music training continues during the regular academic period of the school year which is September - June.

5/6. What is the fee for each child in your program?

Each child is required to pay an annual membership fee of \$400.00. A discount is available for hardship cases or in the event that a parent has two or more children in the choir. The membership fee in no way approximates the cost for delivering services to the students on an annual basis. Our program is a 12 month per year program. We operate on in and an after-school component. The official hours are 8:15 am -7 PM. Monday through Friday. We operate services during major recesses such as Christmas, and Easter as well.

7. How many underserved children are in your program?

a) We serve 350 boys and 100 girls. Of that total which is 450 participants, at least 80% are classified as underserved on the basis of New York state and federal guidelines.

8. Is transportation provided for underserved children?

a) All children enrolled in our school which is a New York City Board of Education Public School, is entitled to receive a transportation pass that is usable during official school days and is effective from 6:00 am - 7 PM, Monday - Friday. Any child using the pass on weekends must be provided with a supplementary letter on BCH Stationary explaining why the child is using the pass.

9. Are Rehearsals held in an accessible location for underserved children?

The rehearsals are held on an after school basis at the public school building occupied by the Boys Choir of Harlem. The rehearsals are from 4-6:30 p.m. Monday -

Friday. This prevents the child from having to travel after school in order to attend daily rehearsals.

10. Do you modify your music repertoire to include underserved children?

All children are required to learn the same repertoire and attend the same artistic classes. We include in our repertoire music which encompasses music that is both Afrocentric and Eurocentric.

11. What is the retention rate of underserved children in your program?

The annual retention rate for underserved chiefly is at the 95% mark. Out of every 100 children who are admitted into the program, 5 are dropped either voluntarily or involuntarily. The counseling Unity places a great deal of emphasis on student intake and management. Retaining youngsters requires a cooperative effort between parents, teachers and counselors.

12. What kind of parental involvement is expected in your program?

Parents are involved in the early stages of the child's involvement, because the parent must be properly orientated and informed of the basis requirements of the program. This is extremely important because of the extent to which we take full responsibility for children and their supervision when on tours, or during live-away experiences, such as the Summer Music Institute.

13. What kinds of underserved children are in your program?

There are boys and girls enrolled in our program. The boys range in age from 8-18. The children are primarily of Afro-American descent. However, there are children

of Caribbean and Hispanic descent. We take into account the diversity in the BCH by providing information in both English and Spanish.

14. Are there any other ways in which your programs serves underserved children?

In addition to educational and cultural art activities, we provide a wide range of counseling and informational services. We operate a crisis intervention component at BCH as well as providing individual, group and family counseling services. We also provide referral services for families in need of assistance, which we do not provide.

APPENDIX C
CORRESPONDENCE

TELEPHONE INTERVIEW WITH
BARBARA TAGG
26 September 1993

TL. The purpose of this research project is to identify strategies used by selected community-based children's choirs to make their programs available to underserved children.

BT. This sounds like a great idea. The ACDA is calling for research on children's choirs.

TL. Could I ask your input on the choirs selected?

BT. Sure. Who do you have in mind?

TL. The Boy's Choir of Harlem, The Chicago Children's Chorus, The Glenn Ellyn Children's Chorus, The Colorado Children's Chorale and the Phoenix Boy Choir.

BT. Sounds like a good list. The Harlem choir would certainly provide you with valuable information on your topic and so would the Chicago Children's Chorus. You know the Chicago choir was founded as an outreach to inner-city children. Those are both good choices. The Phoenix choir has been around for a long time. I don't know that much about the Colorado Choir.

TL. I wanted to include choirs from the middle of the country as well as those from the east and west.

BT. That's a good idea. I have a concern about the Glenn Ellyn choir. It's a very good choir, but its leadership is currently in transition and it may be difficult for you to gather the information you need. You might want to look at the Trenton Children's Chorus. It's directed by Sue Ellen Page.

She's at the Nassau Presbyterian Church in Princeton, New Jersey. That choir was founded as a mission by the Nassau Presbyterian Church as an outreach to disadvantaged inner-city children. It would be interesting to see that information in your study.

I think you have a very interesting study ahead of you. The choirs you've selected sound fine. Like I said, the ACDA Children's Committee is requesting research on children's choirs in America. I'd like to see the results of your study.

TL. Thank you for your suggestions and advice. I'll try the Trenton choir instead of Glenn Ellyn.

BT I'm glad I could help. Good luck on your project.

NATIONAL ENDOWMENT FOR THE ARTS
Telephone Conversation with Staff Member
October 5, 1993

TL In my research on outreach to underserved children by community-based children's choirs, there seems to be a great deal of confusion about definitions of terms. Some literature uses the term, "disadvantaged." What does "underserved" mean? Could you give me a definition?

SM (laughter) The terms used are evolving and what is "politically correct" is changing. We no longer use the term, "disadvantaged." "Underserved" is the current term used now. What it means to you is what it means. It is up to each group seeking funds from the NEA to describe who is underserved in their area served. For example, in Harlem, where most residents are Black and poor, "underserved" may refer to elderly Jewish people because in Harlem, they are in the minority. But you're right, there is a lot of confusion about terminology.

CHICAGO
Children's
CHOIR

1720 East 54th Street Chicago, Illinois 60615 (312) 324-8300

April 11, 1994

Teresa Lesiak
1305 Beechwood Avenue
Papillion, NE 68133

Dear Teresa,

I have the letter that you faxed to my office on March 30, and I trust that you got the message that I returned your call last week. I was sorry to miss speaking with you

I have been very brief and I have enclosed some materials from which you may extract any additional information that you need. I hope that this is useful to you.

Sincerely, ..

Melissa Sharp Leasia

Melissa Sharp Leasia
Development Director

enclosures

- 1) We have two programs, an In-School program in 23 Chicago Public Schools and a After-School program that includes rehearsals in 4 neighborhoods throughout the city. We draw children from all areas of the city and 15 suburbs.
- 2) No music provided in school. No access to music lessons or other choir programs (this of course defines the musically underserved - there are hundreds of other ways that many of our CPS school children are underserved).
- 3) Through schools and after-school program, as described.
- 4) We have entry level programs. There is a place for every child. All children are auditioned before being placed (except for the very young beginners).
- 5) In-School programs are free. After-School have a \$25.00 or \$35.00 (depending on program) program fee plus a suggested donation on a sliding scale. The program fee is waved if there are financial problems but everyone contribute something - if only a dollar or two.
- 6) see above.
- 7) In-School is about 1,000 children - approximately 900 "underserved" After-School is about 500 children - approximately 375 "underserved."
- 8) No transportation provided to rehearsals - car pools arranged if possible. Transportation provided to most performances.
- 9) Schools and neighborhood rehearsals are accessbile. Moving next summer to centralized location for Concert Choir which will be much more accessible for children city-wide.
- 10) Repertoire is rigorous multicultural repertoire throughout all programs and at all levels.
- 11) Unknown.
- 12) Parents are expected to support the children - get them to rehearsals, concerts, dress them in concert dress, as the children progress through the levels the parents are encouraged to join the parent organization, chaperon, attend events whenever possible. Some parents join the board, etc.
- 13) What do you mean "kinds"?
- 14.) The mission of the Chicago Children's Choir is to make a difference in the children's lives - whatever it takes.



COLORADO
CHILDREN'S
CHORALE

Deborah B. DeSantis
Associate Director

910 Fifteenth St., Suite 1020
Denver, Colorado 80202
303-892-5600

Leresa,

Thank you for your
phone call - it helped
me to simply take care
of it that way.

Please call if I can
be of further assistance.
Things should calm
down here for a few
months anyway!

Guess we can't complain
- we're busy + what could
be better! ?)

Deborah DeSantis

COLORADO CHILDREN'S CHORALE

QUESTIONNAIRE RESULTS

Transcript of Telephone Conversation with Deborah DeSantis

June 21, 1994

1) Describe your choral program.

The Colorado Children's Chorale is comprised of five choirs with 350 members. It draws from six school systems and approximately 180 schools in the City of Denver and its outlying areas. Its members range in ages from seven to thirteen. The Prep Choir is the entry level training choir. It meets for one hour, once a week. This choir performs for major season concerts and for three to five community performances. The Apprentice Choir is the advanced training choir. It meets once weekly for a seventy-five minute rehearsal and also appears in seasonal concerts and three to five community performances. The Concert choir is the principal performing choir of the organization. It meets once weekly for a two hour rehearsal and also has a four day training camp in the mountains. Its performances include seven to ten community and school performances, appearances at major seasonal concerts as well as appearances with major arts organizations, such as the Colorado Symphony Orchestra and the Central City Opera.

The Tour Choir is composed of members of the Concert Choir. This choir performs in Denver and in Colorado as well as major national and international tours. The Tour Choir rehearses twice weekly for two and one-half hours. Its members also participate in a nine day performance training residency in the mountains. Besides strong musical and performance

skills, the members of the Tour Choir are expected to maintain academic standards while touring. The Studio Recording Choir is selected from members of the Concert Choir for the purpose of professional studio recording. This is the most recently formed group in the Colorado Children's Chorale organization.

2/3) How do you identify an underserved child?

Do you have special means of recruiting underserved children?

The Colorado Children's Chorale is not a community-based organization which might have as its mission to provide a performing arts organization for the children of the community. The mission of the Colorado Children's Chorale is to provide a professional quality children's organization to the community. However, we do have special recruitment of underserved children. This is done through performances given in targeted schools and inner-city churches. Prospective members are identified by teachers in those schools. A member of our Board of Directors serves as a link to inner-city churches.

4) What is the entry-level musicianship of an underserved child accepted into your choir? Is there a test? If so, what test is used?

All prospective members must audition. We audition between 250 and 300 children each year for 100 to 120 openings in the organization. Although the organization actively recruits underserved children, all children are expected to meet the same musical requirements. Only children in grades one through four audition and this is for the Prep Choir. New members are not taken beyond that grade. Each child sings either "America" or "America the Beautiful." Then there is a check for vocal range and each child must be able

to find their high voice. There is echo clapping to test rhythmic memory and vocal echoing for tonal memory. Each child may then perform a special talent they may have, such as tap dancing or tumbling. What is looked for first in the audition is to be able to find the high voice and second, a performing “spark.” There is no sight-reading in the audition. It’s a part of the program but not a focus in the preparatory choirs.

5) What is the fee for each child in your program?

The tuition fee for each child in the Colorado Children’s Chorale is between \$300 and \$500 depending on which choir the child is in. The season for most choirs runs from September through May. The season for the Tour Choir runs 12 months, so the tuition would be higher.

6) How many scholarships to underserved children do you offer? Are these full scholarships? What criteria is used to make this determination?

About 20% of the members receive some kind of financial aid. This is based on need. No one is turned down. Full scholarships are rare. In this organization, what is a greater hardship than the financial commitment is keeping up with the attendance commitment each week.

7) How many underserved children are in your program?

There are no figures for how many underserved are in our program.

8) Is transportation provided for underserved children?

Insurance costs prohibit us from providing transportation to rehearsals or performances. Some of the parents carpool for both rehearsals and performances.

- 9) Are rehearsals held in an accessible location for underserved children?

We have two rehearsal sites, each located on different sides of the city, each held on a different day of the week. This allows parents to choose the location which is more accessible to them. The younger choirs may choose the location for their weekly rehearsal. Because there is a 100% mandatory rehearsal attendance, members may attend the other rehearsal to fulfill their attendance requirement. The Tour Choir which meets two times weekly holds one rehearsal at each site so if one site is less accessible, they only have that hardship once a week.

- 10) Do you modify your music repertoire to include underserved children?

There is no need to modify music repertoire to include underserved children. Once a child has passed the audition and attends every rehearsal, it is believed that every child can perform whatever is expected of them. We do include multicultural music in our repertoire.

- 11) What is the retention rate of underserved children in your program.

We don't keep records of that. A successful year is considered just that because so much is expected of each member. Retention rate is not an issue with us. If a member can get through a whole year with us, we consider that enough of a success.

- 12) What kind of parental involvement is expected in your program?

Nothing other than getting their children to rehearsals and performances and paying tuition. There are many volunteer projects which parents are involved in such as wardrobe, packing for tour and large fund-raisers, but these are not required.

- 13.) What kinds of underserved children are in your program?

There are no figures on the racial/ethnic population of the underserved children in our organization. There is really a mix of everything in the group. About 20% receive some kind of financial aid. That's based on need. We also have several members with Attention Deficit Syndrome (ADS). Many choirs I know wouldn't take such children, but our conductors are trained to teach children with this learning disability and in fact, we're really very successful in channeling that off-the-wall energy that these kids have and use it to our advantage on stage. We don't have any physically handicapped members. We add movement to much of our music. The physical requirements prohibit the physically handicapped from participation. Again, we are a professional organization. Our purpose is to provide this performance group to the community. It isn't our goal to be available to all children, although we certainly have underserved children in our program and we serve disadvantaged children in other ways.

14) What are the other ways in which your program serves underserved children?

Along with the Colorado Arts Council which partially funds this organization, we have a mission to reach mountain and rural communities in Colorado. We do this through concerts and through week-long residency programs. Our children are expected to keep up with their school work when they are on tour. For the more extended tours, a tutor travels with the choir to assist the members with their school work. On international tours, school work is excused because such travel is believed to be of greater educational benefit in that situation.

PHOENIX BOYS CHOIR

Outreach Questionnaire Response

1. Structure

four level training program comprised of "Training", "Cadet", "Town", & "Tour" Choirs

Part of City Served

the greater metropolitan Phoenix area

2. Identify underserved child

We interpret "underserved" to include minorities, physically disabled and economically disadvantaged

3. Recruiting the underserved

We target specific schools, districts, or other community groups with a high percentage of "underserved" students each season, and utilize personal contacts, outreach performances, ticket giveaways, as well as direct mail to teachers as tools for recruitment.

4. Musicianship & Testing

Students are accepted into the program based on audition, which involves very simple exercises -- such as matching pitches -- to determine musical talent and singing a familiar song to ascertain vocal quality. Prior musical training is not required for acceptance as our program provides basic theory training.

5. Fees

Annual tuition is \$450, and there are additional fees for camp, uniforms, and tour which vary from choir to choir.

Phoenix Boys Choir / 2

6. Scholarships

The PBC allocates funds from the operating budget for 10 to 20% of the membership annually to receive tuition assistance. In addition, contributions are sought to assist with special needs, such as Camp fees and Tour assessment aide. Tuition Awards are as high as 99%, but 100% aide is almost never given. A letter and some financial information is requested from families who want to apply and a committee of Board members determines the awards.

7. Underserved in our Program

Currently, 19 singers of diverse ethnic backgrounds and 8 singers receiving tuition assistance are enrolled in the program, representing 21% of the total membership.

8. Transportation

We do not provide a transportation program, however staff and volunteers work together to assist some families with special needs via carpools and volunteer transport.

9. Rehearsals

Our new building, acquired in 1992, is located near freeway and parkways for convenient metropolitan access, and is located on a city bus line. The rehearsal rooms and restrooms are handicapped accessible.

10. Repertoire

Repertoire has always included music in foreign languages -- ranging from Latin to Hebrew to Chinese -- and thus is equally accessible or "inaccessible" to singers, depending on their background and skills.

While no special modifications in repertoire have been made with the performers in mind, more effort has perhaps been made of late to include folk songs reflecting our multi cultural environment.

Phoenix Boys Choir / 3

11. Retention Rate

Accurate data in this regard has not been compiled, however approximately 30% of the singers who receive financial assistance do not complete their tenure through voice change in the Choir.

12. Parental Involvement

Our program requires a high level of parental support. In addition to transport for rehearsals and performances, we ask that all families sell 10 concert subscriptions and \$200 minimum in Sweepstakes sales each season.

The Sweepstakes program does offer the opportunity to earn credits to pay for tuition, camp, and tour.

13. Kinds of underserved

As described earlier, ethnic minorities and economically disadvantaged singers are participating in our program. We also serve boys with physical disabilities.

14. Other services

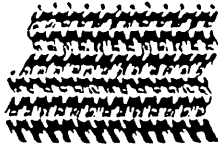
Our active performance schedule includes a number of outreach programs annually in schools, community centers, and at free public events. We also receive private grants to fund complimentary tickets for underserved students to attend our public concerts.

TRENTON CHILDREN'S CHORUS
61 Nassau Street
Princeton, NJ 08540

1. Two beginning choirs of 10 each for 2nd - 4th graders at different locations. One time and location for 26 older choir members (5th - 8th graders) divided into Preparatory Section and Honors (Advanced) Section. In name, we serve the whole city of Trenton; in actuality, we draw from two of four public Middle Schools, two of seven public Elementary Schools, and a geographic area around our rehearsal site.
- 2&3 By opening our doors to every child in the Trenton area, and by charging a low fee for admission, we feel we do not exclude anyone for lack of money or lack of musical training.
4. Testing is done only for acceptance into the Honors Choir (see #1 above).
5. \$10 per family
6. None
7. By our definition, all of them.
8. Yes. Transportation is a major obstacle to serving inner city children.
9. Yes. The 2nd - 4th grade choirs rehearse at separate locations precisely because children can walk from school or home.
10. If you mean "in order to include", the answer is no. Repertoire is chosen as it would be for any group -

11. Retention in the inner city is a major problem. We have only been in operation 4 years. So far, we have only one child who has been with us three years in a row. We are addressing this issue by "contracting" with the families: in exchange for a camp scholarship or a special trip, choristers sign an agreement to participate the following year.
12. Maintaining contact with the Trenton Children's Chorus (i.e., calling about absences) occasional carpooling to concerts, chaperoning overnight trips. We have had two mothers help out on a regular basis in rehearsals. Most of our parents are at work during rehearsal time.
13. Not sure what "kinds" means. Our singers are mostly black, about 2/3 African-American, 1/3 Caribbean background. We have 3 white or partially white children. *Several Hispanic or Hispanic/Black*
14. We provide other musical opportunities for choir members: funds for music camp, free piano or flute lessons, participation in festivals and workshops.

→ + funded
 The TCC is sponsored by Nassau
 Presbyterian Church



The Boys Choir of Harlem, Inc.
 Triborough Station
 P.O. Box 669
 New York, NY 10035
 212-289-1815
 Fax: 212-289-4195

The Chorus Academy of Harlem
 2035 Madison Avenue
 New York, NY 10035
 212-289-6227

Board of Directors
 Joyce Dinkins, Honorary Chairman of the Board
 Phillip Butterfield, Chairman of the Board
 Vice President: Citibank NA
 Franklin Williams, Chairman Emeritus
 Steven Sims, Chairman Emeritus
 Vice President: Nat'l Migrants
 Supplier Development Council
 Charles H. Allison, Jr.
 Judy Barker, Branch Foundation, Inc.
 Jane Bover
 Arthur Britone, President
 CSC Management Corporation
 George Brown, Esq.
 Lipson, Whitten & Diamond
 Wesley Buford
 Pro-Ball Food & Beverage
 Judy Collins
 Bruce Coppock, Executive Director
 Saint Louis Symphony
 Henry L. DeGeneste, Vice President
 Director of Corporate Security
 Prudential Securities
 Robert M. Diamond, Esq.
 Lipson, Whitten & Diamond
 Adrian L. Edwards, MD
 Lauren Glover
 Wilfredo Gonzalez
 Erickson D. Henderson, Esq.
 William Lamar, Assistant Vice President
 Special Marketing
 McDonald's Corporation
 Richard Lennemann, Managing Director
 Russell Reynolds Associates, Inc.
 Yvonne Montgomery, Vice President
 Xerox Corporation
 Mary O. Munding, Dr. P.H., Dean
 Columbia University School of Nursing
 Victor Politis, President
 Harwin Corporation
 Edgar Robinson, Vice President and Treasurer
 Eason Corporation
 Frank Savage, Vice Chairman
 Alliance Corporate Finance
 Group Incorporated
 Sammie Thompson, Vice President
 Kidder Peabody & Company
 Yolanda Toby, President
 Parent's Association
 The Boys Choir of Harlem, Inc.
 Shirley Verrett
 Rev. Dr. Preston Washington, Jr., President
 Harlem Churches for Community Improvement
 L.B. Slapp Wyatt, General Business Marketing Director
 IBM Corporation
Officers of the Corporation
 Dr. Walter J. Turnbull, President/Founder
 The Boys Choir of Harlem
 David Grigsby, Treasurer
 Vice President, Investments Prudential Securities
 Enaida Cathcart, Secretary
 Director, Corporate Contributions
 Time Warner Inc.
Legal Counsel
 Maria Beeza, Esq.
 Debevoise & Plimpton

August 29, 1994

Teresa Lesiak
 1305 Beechwood Avenue
 Papillion, NE 68133

Dear Ms. Lesiak,

Thank you for your interest in the Boys Choir of Harlem and asking us to participate in your survey. I hope that the information that is submitted is helpful and if more information is needed to complete or supplement, please feel free to contact us.

I apologize for the amount of time it took us to complete the information, but because I am relatively new to the organization, I was not able to answer the questions myself.

I wish you well and again thank you for your interest in The Boys Choir of Harlem.

Sincerely,

Gisele G. Pelote
 Artistic Administrator

enclosures: 1 questionnaire

cc: file

*The Boys Choir
 of Harlem*

A Song of Hope

 Twenty-Fifth Anniversary

Community-based Children's Choirs
Questionnaire Responses

The Boy's Choir of Harlem
for Theresa Lesiak

1. Describe your choral program

- a. What is its structure?

Answer: The choral program is comprised of several segments. They are;

- a) Preparatory choir (beginners)
- b) Concert Choir (1 year or more)
 - 1) Touring Choir
 - 2) Recording Choir

The BCH serves youngsters 8-18 years of age. The program is a city-wide program. However 90% of our members are directly from the Harlem community. Any child is able to participate who qualifies as per an audition and a review of his academic and behavioral report card.

The BCH has a comprehensive counseling service that works hand and hand with the Artistic Program. The counseling unit coordinates all activities that are related to Pupil Personnel Services. This includes retention and recruitment.

2. How do you identify an underserved child?

Answer:

a) The interview is the primary means for identifying if a child is categorized as underserved due to economic status, or access to essential services and developmental experiences. Each household is required to complete a client profile of intake document. An evaluation of the document if the child is classified as underserved.

b) The most prevalent means for identifying is by direct recruitment in public schools and public-based service agencies. Children who come to our attention through this means must audition like any other child. The child must be able to function as a regular member of BCH with help from the supportive services that are available.

c) Other means for identifying students is direct referral from parents or relatives and clergy.

3. Do you have special means of recruiting underserved children?

Answer:

a) The systematic program for recruiting children which is to go to a school or agency and audition all children in a particular catchment group is the sole means for identifying underserved children. The Harlem community is considered to have a disproportionate number of underserved children and as a result, the probability of encountering a child of this status is greater.

4. What is the entry - level musicianship on an underserved child accepted into your choir?

Answer:

a) Nearly all children in this category have had no formal of consistent musical experiences. All children are offered a diet of beginning piano, music skills, sight singing, vocal technique and musicianship classes, via the general rehearsals and individuals and individual classes.

b) All children are required to attend a major learning experience entitled the Summer Music Institute, which incorporates a three (3) week live-away camp experience. This is an intense socialization and music training experience. Beginners as well as experienced members are required to attend.

c) The music training continues during the regular academic period of the school year which is September - June.

5-6. What is the fee for each child in your program?

Answer:

Each child is required to pay an annual membership fee of \$400.00. a discount is available for hardship cases or in the event that a parent has two or more children in the choir. The membership fee in no way approximates the cost for delivering services to the students on an annual basis. Our program is a 12 month per year program. We operate an in and an after-school component. The official hours are 8:15 am -7pm. Monday through Friday. We operate services during major recesses such as Christmas, and Easter as well.

7. How many underserved children are in your program?

Answer:

a) We serve 350 boys and 100 girls. Of that total which is 450 participants, at least 80% are classified as underserved on the basis of New York state and federal guidelines.

8. Is transportation provided for underserved children?

Answer:

a) All children enrolled in our school which is a New York City Board of Education Public School, is entitled to receive a transportation pass that is useable during official school days and is effective from 6:00am - 7:00pm, Monday - Friday. Any child using the pass on weekends must be provided with a supplementary letter on BCH Stationary explain why the child is using the pass.

9. Are Rehearsals held in an accessible location for underserved children?

Answer:

The rehearsals are held on an after school basis at the public school building occupied by the Boys Choir of Harlem. The rehearsals are from 4-6:30pm Monday - Friday. This prevents the child from having to travel after school in order to attend daily rehearsals.

10. Do you modify your music repertoire to include underserved children.

Answer:

All children are required to learn the same repertoire and attend the same artistic classes. We include into our repertoire music which encompasses music that is both Afrocentric and Eurocentric.

11. What is the retention rate of underserved children in your program?

Answer:

The annual retention rate for underserved children is at the 95% mark. Out of every 100 children who are admitted into the program, 5 are dropped either voluntarily or involuntarily. The counseling Unit places a great deal of emphasis on student intake and management. Retaining youngsters requires a cooperative effort between parents, teachers and counselors.

12. What kind of parental involvement is expected in your program?

Answer:

Parents are involved in the early stages of the child's involvement, because the parent must be properly orientated and informed of the basis requirements of the program. This is extremely important because of the extent to which we take full responsibility for children and their supervision when on tours, or during live-away experiences, such as the Summer Music Institute.

13. What kinds of underserved children are in your program?

Answer:

There are boys and girls enrolled in our program. The boys range in age from 8-18. The children are primarily of Afro-American descent. However, there are children of Caribbean and Hispanic descent. We take into account the diversity in the BCH by providing information in both English and Spanish.

14. Are there any other ways in which your programs serves underserved children?

Answer:

In addition to educational and cultural art activities, we provide a wide range of counseling and informational services. We operate a crisis intervention component at BCH as well as providing individual, group and family counseling services. We also provide referral services for families in need of assistance, which we do not provide.